New Zublientions.

reason to be ashamed of his work. He has hit the mark that he aimed at. His piece is the right thing for the right audiences. It shows familiar characters in situations that are in some cases unusual. The story is the common one of a murderer who has stelen diamonds, is seeking some valuable paper, has a pair of comic accomplices, is shadowed by a wronged woman, and is foiled at every drop of the curtain. This rogue, though, is not the ordinary article. He has ideas of his own. Thus he does not kill with the long knife that glitters in the moonlight, nor is he old-fashioned enough to shoot his victims with a pistol. He simply gives it to them, oddly, in the neck. He carries in his vest pocket, where some men conceal offensive but not deadly silver toothpicks, a repule whose sting causes immediate death. The villain's ingenuity does not end there. however. At some time in his life he has probably done a turn in a continuous show, for he makes quick changes, appearing as no less than six respectable persons and himself. The disguises deceive every one except the wronged woman, who has a habit of denouncing him in a very loud voice. The effect of these exposures is heightened by a calcium light and the applause of a sympathetic audience. Perhaps the most unconventional, not to say thrilling, scene comes in the third act. The king of rogues has been trapped in his hiding place by a gendarme torinted in the bill Gen. Darmes). Thereupon he gives it to the cop in the neck with the viper and walks off disguised as his victim. This change is made before the audience, as Henry E. Dixey used to, and thus more secrets of the theatre are divulged. The murderer goes among the police, who had come to arrest him. He fools them all, but not the wronged woman, who, like Sherlock Holms, cannot be deceived. She makes things lively and keeps the plot moving. What is counted on as the great excitement of the play is in the fourth act. The scene is in a church tower. There is a profusion of canvas bells, and the back of the supposedly glass clock can be seen. This huge timeplece seems to mark the hours excellently, though it has no works, unless they are on the front. However, that is a mere detail. There is a place at each side of the stage, which has to be reached by a ladder. The hero goes up on one and decides to spend the night there, whereupon he inexplicably throws down the ladder so that he cannot descend. His dramatic instinct has probably told him that the canvas bells mean something dark and dire. The sexton fortells trouble, too, in a quivering voice and in the full blaze of the calcium. It soon happens. The villain and his accomplices arrive and go up on the other high place. They wrangle a little and are soon discovered by the wronged woman. She has had her life threatened so many times and in such various ways that she seems to like it. It has grown on her. The wicked trio no sooner see her than they begin to talk again of killing her. The king of rogues has changed his waisteen and so is without his poisonous reptile. So he and his sals the her to a canvas bell. When the hour strikes the great clapper will come down upon her with deadly force. After a few heroics, spoken with a sure aim at the gallery, she resorts to screams. This thetic audience. Perhaps the most unconventional, not to say thrilling, scene comes in the

among all the interpreters of the important something dark and dire. The sexua for the sale in the full blaze of the sale in t

tune it is shown that the musical talent has been developed unevenly. All the dogs that play the higher notes respond promptly. A paw is put forward, the key is pressed and the brute settles back composedly to await the next need of him. At the other end of the line are two players average to keeping time. One has repeatedly to make his tone twice in succession. He does it quickly to get the plot off his hands, or paws, and then winks and runs his tongue out at the plano player, who resis during this innime. The other independent musician has the lowest tone of all. It looks as if he doesn't like it. He makes no preparation as do the other dogs, and after la long delay touches his instrument as if he fears that it may explode. Even the others appear to take more satisfaction out of standing on their hind legs, than they do out of their organ playing. One jumps on a tightly stretched wire and balances there on his hind legs. Three others stand before her appearance has been announced, but her illness has compelled a postponement in every case. Since her arrival in October the skipping rope he swings, each making two jumps before priving way to a fellow. Four of them stand erret on their hind paws, facing the audience. Beside them their master swings his loop of rope, and as it passes near the floor dogs and man jump over it, keeping the exercise up in skip-rope fashion. This is followed by a performance of that standard drama for dogs in which a fire eagine drawn and managed by dogs-responds o an airm. A ladder is raised, a dog runs up a ladder, brings out an infant, drops on the floor and would appear as dead but that his nose itches. A wee-begone coille in a black gown represents the widow and mourns over the uneasy dead fireman.

Louis N. Parker is making a dramatization of "Lorna Doone," which Charles Frohman will probably use with Annie Russell in it. An-

PLAYS FOR THE POPULACE.

A VERY DEVIL OF A VILLAIN IN OUR ACTIVE KING OF ROGUES."

He Carries a Deadly Viper and Gives It to His Victims in the Neck-A Farce That Tickles Vaudeville Audiences—Dogs Play a Tune That They Don't Like Much.

"The King of Rogues" is a new melodrama at the Star Theatre. The author's name is withheld from the programme, yet he has hit reason to be a shamed of his work. He has hit poem.

Saveral preminent managers met vesterday.

"The Ambassador." "When We Were Twenty-one" and "Coralie & Company. Dressmakers." which are announced for the previous night. Olga Nethersole will leave Washington to-day for Atlantic City, where she will stay until her opening in "Sapho" at Wallack's on Monday she will spen to take a view of Niagara Falls. He sails for Germany on Saturday.

Mrs. Langtry is going to show us how she recited "The Absent-Minded Beggar" in London. Starting next Monday she will speak it every hight and at the matiness after the last scene military costume, and the recitation will be preceded by the music composed by Sir Arthur Sullivan to fit and illustrate Rudyard Kipling's poem.

Several prominent managers met yesterday and decided to give a benefit performance for Edward E. Rice at the Metropolitan Opera House on the afternoon of Feb. 15. Klaw and Erlanger will direct the affair.

On the afternoon of Feb. 8 a performance will be given at the Fifth Avenue Theatre for the benefit of the Sacred Heart Orphan Asylum. Mr. Knowles has given the use of the house and Augustus Pitou will direct the entertainment.

THE OPERA.

Revival of "Die Meistersinger" at the Metropolitan Last Night.

Wagner's comic opera, "Die Meistersinger," had not been heard in New York since Feb 8, 1898, until it was revived last night at Metropolitan Opera House by a collection of singers that promised a notable performance of it. The Hans Sachs of Anton Van Rooy, first revealed last summer at Bayreuth, has been awaited with interest, and Fritz Friedrichs. famous as Beckmesser, was heard for the first time in this country. Mme. Schumann-Heink and M. Bertram new to Metropolitan audiences were as Magdalene and Pogner, while in the distribution of the other parts there was sufficient novelty to give them especial interest. M. Dippel, aside from his appearance in one act of the opera last winter with Mme. Sembrich, had not been heard here in some years and when Mme. Eames appeared last Eva it was in an Italian version of the opera which until last night had never been given in German under the present regime or that which immediately preceded it at the Metropolitan. These features gave especial importance in last night's revival. It was known, moreover, for two weeks Emil Paur had been rehearsing the chorus and orchestra with a thoroughness unusual at the opera house. The announcement that the restors tion of the music usually omitted would make it necessary to begin the performance half an hour earlier than usual was evidence of the serious spirit in which the production was un-

dertaken. To many persons fond of Wagnerian opera it must have been encouraging to reflect that among a'l the interpreters of the important roles only two were not Germans, and that one of these had begun his career on the German operatio stage. This seemed at least

Mile, Ternina Has Recovered and Will Sing the line, hangs Homer Martin's "An Old Church

THE EVANS COLLECTION.

The exhibition of pletures comprising the celebrated William T. Evans collection of paintings by American artists begins this morning at the galleries of the American Art Association, 6 East Twenty-third street. The galleries will be open day and evening until the first day of the sale inclusive, which is to be at Chickering Hall, on Wednesday evening. Jan. 31. Next Sunday the exhibition will be open in the afternoon. There are 270 pictures, of which about a score are water colors, exclusive of the pictures in this medium by Mr. Church, and the whole suite of five galleries is occupied. The walls are not crowded. and there are but two rows of pictures, with some little space between them. The hanging has been extremely well done, each room presents a harmonious appearance and the topmost gallery (E) has not been made a receptacle for everything that would not fit in in the other rooms, but contains many of the best works and shows a fine average of merit and interest. Two catalogues have prepared, with text identical in Both contain a sympathetic intreduction by Charles de Kay, the wellknown writer on art, biographies of the painters represented in the collection and descriptions of the pictures. This catalogue raisonné is published in hand-book form and in an edition de luxe illustrated with thirty-five excellent photogravures of some of the principal works in the collection. Both books are handsomely got up, with printing in black and red. and tasteful covers adorned with the collector's monogram. Among the visitors to the exhibition there

will be many who know that Mr. Evans's colection is a very fine one and that he has been years in making it, and have seen a number of his most important pieces in club and public exhibitions. Many others there will be who have seen the pictures in their owner's housen his gallery, music room, parlors, dining room, halls and stairways, but none, it is safe to say, will be quite prepared for the splendid array made by the collection as it is now seen. While we may regret that some pictures which are on the second row are not on the line, and in the most promnent places on the line at that, because they are such good pictures and deserve everything that can be done to display them to the greatest advantage, we know that the only way to have placed them there would have been to remove other pictures which seem equally deserving and important. It is quite possible to will not be out of place to caution the visitor against studying only those on the lower row. Some of the best things in the exhibition are over them. As for visitors who are educated in art, but do not know the collection as a whole or in part, they have a rare treat in store. They will find on the walls some of the most celebrated pictures, both in landscape and figure, that the American school has to show, and they will see many more that have gone directly from the studios to Mr. Evans's house, or that have been seen once, perhaps, in some one of the annual exhibitions and been almost forgotten ever since. They will see, also, a considerable number of pictures by artists who rarely exhibit publicly, if at all, and will find all these so admirably placed, so intelligently balanced in groups, with various masterworks as centres of panels, and disposed so that none may hurt its neighbor, that they cannot fail to be deeply impressed by the splendid showing here made by our native painters. The casual visitor, finally, he or she, who goes to the exhibition to satisfy curiosity as to what sort of an exhibition a superlatively good exhibition of American pictures is like, will, we hope, not be disappointed. If such be the case, then let that visitor humbly resolve to try to find out what art is good and why it is good, and return to the galleries with a competent guide. No better opportunity for improvement, let it be said, is likely to occur soon again, just as this is a rare occasion for enjoyment for those whose lessons have been learned and now rejoice. As a last word in these general remarks may be added the wish that the exhibition as it stands might be transferred to Paris, so that the Old World might see what our artists at home have done and can do, for there, where cultivation in the arts is more widespread than with us, there can be that every provincial-minded soul in this

metropolis would respect. The acknowledged masters first! There are seventeen landscapes by George Inness, eight by Homer Martin and thirteen by Wyant. The representation of each is full and complete and notably so for the last two. Four or five of the Martins belong in his very highest class, and nothing like the splendid array of Wyants has ever been seen before. The Innesses include such masterpleces as "Georgia Pines," "Winter Morning, Montelair," "Nine O'clock," "Mont-clair by Moonlight" and the large landscape with cattle, "A Summer Morning." The works of these three painters are scattered through three of the five galleries and there i no way to review them so satisfactorily as to take them as they come. This is true, also, of all the pictures, except that gallery B, upstairs, is entirely hung with the twenty-one pictures by F. S. Church, N. A, and gallery Cadjoining it contains nothing but figure subjects. We may begin then with the large square gallery

A on the first floor.

in Normandy," No. 267. The moss-covered church is in the right centre of the compo sition; there is a pool of water in the foreground, and on the left are a cottage and a road. With these simple elements and a sky of warm white clouds with patches of blue the artist has made a picture of supreme beauty and majestic yet winning aspect. It is wonderfully fine in tone and certainly surpassed as a work of art by none of his creations. To the left of this picture, on the econd row, is another Homer Martin, "A Normandy Farm," No. 218, smaller than the preceding, but somewhat similar in general character. It is considerably lighter in tone and is a by a performance of this standard demay and many dots in which are cannot be made and the cannot demay and many and the standard demay and mouras over the many dead freeza.

Louis N. Parker is making a dramatization of "Lorin Boone," which Charles Froham will probably use with Annie Russell in A. According to the standard demay and mouras over the many dead of the standard demay and mouras over the many dead freeza.

Louis N. Parker is making a dramatization of "Lorin Boone," which Charles Froham will probably use with Annie Russell in R. According to the standard demay and the standard picture with delightful pastoral feeling. Among the other Homer Martins in the collection will be found pictures possessing

an open space in the forest and concentrates the interest of the composition On the west side in the centre of the line is

one of Inness's masterpieces, "Georgia Pines, Afternoon, 1888," No. 177. It is a picture of

moderate size (24x36 inches), and was painted

when the artist was in the full vigor of his

power and maturity of achievement. A stretch

of bottom lands fills the foreground and on the

right are the pines, with tall straight trunks

and massive tops. In the distance the country is illuminated by struggling rays of sun-

shine. The sky, clear and blue at the horizon, is partly covered by clouds in the upper portion with one great mass of white appearing just to the left of the dark-foliaged pine trees. The predominating color notes of green, blue, white and gray are cool and intense in quality and the picture in its ensem ble presents a harmony of the greatest beauty and distinction. This west wall is very rich in important pictures and almost every one be longs among the most notable pieces in the exhibition. A Wyant of the most perfect and delightful quality hangs on the line a few num hers to the right from the Inness in the centre This is "Autumn, Keene Valley." No. 173. It is a superb example and in itself sufficient to place its author in the front rank o modern land cape painters. The view shows a shallow stream in the foreground, sandy road crossing a culvert, high ground with a group of trees on the right, and a broad valley in the distance with a range of hills at the horizon. Over all is a lovely sky of gray. It is unified in color scheme and most seductive in general aspect. It is destined to be one of the clous of the exhibition. Next to it is another Inness, the celebrated and beautiful moonlit village with the church spire, "Nine o'Clock," No. 179, and in the corner is Mr. Ranger's fine composition, "Morning at High Bridge," No. 83. Pendant to it in the other corner is the same artist's "An East River Idyl," No. 266 Both pictures have been praised in these columns when they were shown in group exhibitions, and each is among painter's works. A little way along the line to the left of "Georgia Pines" is Mr. Tryon's admirable "Daybreak," No. 219, a view of New Bedford harbor, one of the most charming pictures he has ever painted and noted for the delicacy and harmony of its scheme of color and simple treatment. Nearby is Mr. Minor's well-known pastoral landscape. "The Close of Day." No. 85, full of atmosphere and mellow in tone. George Fuller's life-size, threequarters' length figure of a young girl with stalks of wheat in her hands, "Lorette," No. 268; "The Driftwood Gatherer.", No. 246, by Frederick W. Kost, a splendid piece of tone and a masterly piece of handling: and "Lengthening Shadows," No. 163, by J. Alden Weir, N A., a celebrated landscape noted for its depth and beauty of color and unity of effect, are other pictures to be pointed out in this section of the gallery. The short space of wall on the north side, west of the staircase, holds in the centre of the line Wyatt Eaton's "Reverie," No. 263, a half length of a young woman gowned in black with lace trimming on the square-cut bodice, looking into a mirror. The head itself is seen in profile. This famous picture is sober and restrained in color, simple in modelling and as individual and as powerful in treatment as a figure by Courbet. On the second row to the left of it hangs one of the pearls of the whole collection. This is Wyatt Eaton's "La Cigale," No. 100. In the Albert Spencer collection of pictures by French artists exhibited in this city prior to its sale at auction more than a decade ago, there were several small pictures by Jean François Millet belonging to that great master's pseudoclassical period before he retired to Barbizon to paint peasant subjects. These pictures though not so well known as the Barbizon works are the admiration of art lovers for they are so lovely in color, so unaffected in style, so idyllic in character and so beautifully painted that they are almost unique in modern art. 'La Cigale" is in motive, in conception and in execution just such a picture as some of the best of these Millets and differs from them, not in excellence, but only in personal quality. "La Cigale" in Eaton's small masterpiece is a partly nude figure, seated, leaning against the trunk of a great forest tree. A piece of paleblue drapery covers the knees and a lute is held resting in the lap with the arms and hands supporting it in a delightfully graceful no doubt that this collection would provoke | movement. Exquisite in color, robust in handling and with subtle, simple modelling in the torso, head and arms, this work can only be called a picture of superlative excellence. It is a thing to love, to keep and to treasure. In the alcove in gallery A are the water colors. The group includes some very fine sheets. Of such are "Twilight in Connecticut," No. Of such are "Twilight in Connecticut," No. 124 and "A November Evening," No. 48, by W. L. Lathrop; "A Spring Flood," No. 96, by Charles A. Platt, A. N. A.; "Low Tide," No. 61, "A Rainy Day," No. 235, and a "Spring Morning," No. 146, all three cattle pieces by Horatio Walker, N. A.; "Under Gray Skies," No. 123, by J. Francis Murphy, N. A.; "A Puma," No. 141, by A. Phimister Proctor, and "Romola," No. 30, by Sarah C. Sears. This is a shoice little collection and several of the pictures in twere awarded the annual Evans prize at the American Water Color Society Exhibitions.

American Water Color Society Exhibitions.

Gallers E.

This room contains the twenty-one pictures by Mr. Church which constitut—a remarkable feature of the exhibition. Mr. Evans has purchased the chief successes of this artist, whose works are eminently individual in style and range in subject from the idyllic and the fanctiful to the humbrous, and are always marked by fertile imagination. Several of the works were executed as commissions given by Mr. Evans, others were notable attractions at the Water Color Society's exhibitions. Some are in oil and some are in water color. They are marked by delicate schemes of color, harmony of light tints, distinct decorative quality and, according as the subject requires realistic or temperamental in execution. The collection in gallery B makes a unique and most attractive showing, and includes nearly all of the artist's most celebrate icompositions. The charming "Pandora," No. 12: the stately "Una and the Lion." No. 88: "Beauty and the Beast." No. 227, with its splendid tiger quenching his thirst at the stream, where a lovely pink water lily blooms: "St. Coellia," No. 171. with the two angels listening with wrapt attention to her divine music: "The Lion in Love." No. 229, stretched out submissively before his beautiful young mistress, a maiden in clinging draperies of white, seated on a grassy bank; and "Madonna of the Sea," No. 234, with wistful face, seated on the sea shore holding the Holy Infant in her arms, while angels kneel on the sands at either side and gulls circle above her head—all these and others are here. They were hung in one room with no other pictures in their ower's house, and they are seen in this exhibition in the same way.

GALLERY C. GALLERY P. On the east side of this room, in the centre of

GALLERY C.



While these \$2.25 shoes are now to be found only at our Prince and Leonard Street stores, there are plenty of the most sought-for sizes—7, 7½ and 8, still on hand.

That's where we're lucky. You're lucky in being able to get for \$2.25, shoes that ordinarily retail for \$3.50 to \$4.50the \$5 quality are all gone.

The styles may not be the advance shapes for 1900; or in every detail the finish may not be equal to that in our best shoes; but what constitutes the only real value of a shoe, quality and durability, those are there.

Rogers, Peer & Co.

PICTURES WEREN'T NAUGHTY AT ALL Nevertheless, They Caused a Lot of Talk

Llewellyn J. Berger of Bayonne was called for trial yesterday in the General Sessions Court. Jersey City, for assault on John Jay Hunt, a photographer of 796 Avenue D. Bayonne. He decided to plead guilty and will be sentenced to-day. The trouble was the result of an escapade of three young women, one of

whom is Berger's sister.

The Rev. Dr. John D. Wells, for half a century the paster of the South Third street Presbyterian Church in Williamsburg, received \$1,000 in gold last evening from his congregation, at a reception to commemorate the golden anniversary of his pastorate. The church was decorated with palms, ferns and church was decorated with palms, ferns and white lifes. Elder Davis S. Griffing presided. A congratulatory address was made by the Rev. Newail Woolsey Wells, a son and associate of the pastor. Addresses were made by deorge R. Valentine, Edwin R. Wilcox, John Petrie, N. B. Roberts, James K. Campbell and Register James B. Howe of Kings county, Mr. Howe handed to Dr. Wells a silver seiver upon which were fifty gold eagles. The pastor was surprised and could scarcely acknowledge the gift.

HIGH WATER-THIS DAY.

Arrived-Wedden, Jan. 24.

U. S. transport Buford, Martens, San Juan, Jan. 17.

SS Kaiser Withelm II., Hogemann, Genoa, Jan. 11.

SS Finance, Sukeforth, Colon, Jan. 17.

SS Busentaur, Irving, Gibraitar, Jan. 6.

SS Trinidad, Fraser, Bernnula, Jan. 22.

SS Bendo, Howie, Hamburg, Jan. 1.

SS Curityba, Hoppe, Baracoa, Jan. 16.

SS Abdes, Petersen, Havit, Jan. 5.

SS Comanche, Pennington, Jacksonville, Jan. 21.

SS Nacoschee, Smith, Savannah, Jan. 21.

SS Guyandotte, Hiller, Norfolk, Jan. 23.

SS Manhattan, Bennett, Fertland, Jan. 23.

SS H. M. Whitney, Hallett, Boston, Jan. 23.

Ship Union, Bremers, London, Dec. 9.

Brig Venturer Foote, San Andreas, Dec. 24.

SS Massilla, Jaubert, Marseilles, Jan. 1.

SS Tartar Prince, Macfarlane, Leghorn, Jan. 1.

\$2.25.

Miss Berger, who is a member of the Baptist church choir, accompanied by two other young women, went to Hunt's gallery last August and had some fancy photographs taken. The fact was to be kept a profound secret and the phowas to be kept a profound secret and the photographs were not to be exhibited or distributed among their friends. In a few days, however, the secret leaked out and the Baptist church people were very much exercised about the matter. Berger called on Hunt and demanded any of the photographs he might have and also the negatives. Hunt refused to surrender them and a rough-and-tumble fight followed, in which Hunt was worsted. It is said that Berger drew a revolver. After all the trouble it was discovered that the pictures were not imreformed that was worsted. It is said that her-reformed that the pictures were not im-odest, as had been suggested, but were erely grotesque. One of them represents drinking scene, in which Miss Berger holding a glass in her hand and wearing the otographer's hat and coat. The others are ually harmless.

\$1,000 IN GOLD TO THEIR PASTOR. Golden Anniversary of Dr. John D. Wells's

Pastorate Celebrated.

MINTATURE ALMANAGED HIS DAY ..7:15 | Sun sets 5:10 | Moon rises .. 2:0 Sandy Hook ... 1:49 | Gov. I'd .. 2:-1 | Hell Gate ... 4:14

Arrived-Wednesday, Jan. 24.

ABRIVED OUT. Ss Trave, from New York, at Bremen.

SAILED FROM FOREIGN PORTS. Ss Patricia, from Plymouth for New York.

OUTGOING STEAMSHIPS.	
Sail To-day.	
Mails close,	Vessel sails.
Inguste Victoria, Naples	11 00 A M
a Bretagne, Havre 7 00 A M	10 00 A M
state of Nebraska, Glasgow	
Cienfuegos, Santiago 1 00 P M	8 00 P M
Excelsior, New Orleans	8 00 P M
Suil To-morrow.	
Roraima, St. Thomas 9 00 A M	12 00 M
Marscatho, San Juan11 00 A M	1 00 P M
bolorado, Brunswick	3 00 P M
Comanche, Charleston	8 00 P M
Sail Saturday, Jan. 27.	
Campania, Liverpool 8 30 A M	12 00 M
totter lam. Rotterdam 8 00 A M	10 00 A M
Ethi pla. Glasgow 10 00 A M	12 00 M
Pretor a Hamburg	2 00 P M
Ka ser Wilh lui II., Naples., 9 00 A M	11 00 A M
Maniton, London	8 00 A M
hio, Hull	2000000000
Mexico, Havana	1 00 P M
dirondack, Jamaica 10 00 A M	12 00 M
Andes, Hayti 10 00 A M	12 00 M
Prinidad, Bermuda 8 00 A M	10 00 A M
fjomo, Grenada	10 PM
armouth Nuevitas 1 00 P M	8 00 P M
ohn san 'erson, La Plata, 1 00 P M	8 00 P M
silvia, Newfoundland	1 00 P M
Horatio Para 7 00 A M	9 00 A M
Carib. Charleston	3 00 P M
ougho, traineston	3 00 P M
El Sud. New Orleans	8 00 P M
Hudson, New Orleans	3 00 P M
INCOMING STEAMSHIPS.	
Due To-day.	
Hamburg	dan. 1

Amity	1
Ethiopia Jan. 11	1
Southwark	1
RotterdamJan. 13	1
Georgic Liverpool Jan. 18	1
Tentonic	ŧ.
Kansas City	1
St. JeromeJan. 14	i
TrapaniJan. 10	1
AquilejaJan. 9	i
ManifouJan 14	1
PaiatiaJan 14	1
OlbersJan. 18	1
Martello	ł
I we To-morrow.	1
RheinJan. 15	1
Orizaba	ı
Due Saturday, Jan 27.	ı
St. Louis Southampton Jan. 20	ı
Aller Bramen Ian 19	1
Aller Bremen Jan 18 El Rio New Orleans Jan 22	ı
Madiana St. Thomas Jan 22	1
Camatense Para Jan. 15	1
Camateuse Para Jan. 15 Iro quois Jacksonville Jan. 24	1
Due Sunday, Jan. 28.	
La Normandie Havre Jan 20	
YdunJan 15	ŧ
Pue Monday, Jan. 29.	1
Cufi	i.
Anchoria	١.
E. Monte New Orleans Jan. 24	١.
Louistana New Orleans Jan. 24	1
Due Tuesday, Jan. 80.	1
Westernland Antwerp Jan. 20	1
Mana-dam RotterdamJan 18	1
Bath City. Swapsea Jan 16	
Mar posa	1
and a second sec	1
	1
NO MORE CONCISE AGGREGATION	1
of Real Estate News is to be found in any	

SCRIBNER'S for FEBRUARY out to-day THE FIRST STAGE OF THE BOER WAR (the

New Zublications.

JOEL CHANDLER HARRIS'S latest short story, "MISS IRENE," a tale of Reconstruction days.

THE SOCIAL LIFE OF HAVANA as it really is, by Maj. T. Bentley Mott, who as late Adjutant-General there made many novel observations. Illustrated copiously.

first of the Scribner articles on the war) is by H. J. Whigham,

the correspondent who went with the column for the relief

of Kimberley. Illustrated with photographs by the author.

TOMMY AND GRIZEL. J. M. Barrie's great novel

(begun in the January Scribner) continues—" Cause for de-

vout rejoicing among novel-weary readers."-N. Y. Eve. Post.

THE MASTER OF EDGEWOOD (Donald G. Mit-

chell) by Arthur Reed Kimball will show the life and atmos-

phere of a distinctive type of American literary man. The

THEODORE ROOSEVELT'S "Oliver Cromwell" (begun

in January) deals with the long Parliament and the Civil War

-from the point of view of a modern man of action. The

illustrations are from drawings and paintings made for the

GEORGE MEREDITH'S new poem, A GARDEN IDYL.

illustrations by A. I. Keller include a portrait in tint.

work by celebrated American and English artists.

WILLIAM ALLEN WHITE'S latest short story, "The Mercy of Death."

AN ESSAY ON CHOPIN, by James Huneker.

The Problems of a Pacific Cable by Herbert Laws Webbwith a chart showing the five proposed routes.

PRICE 25C.; \$3 A YEAR. CHARLES SCRIBNER'S SONS, NEW YORK.

MRS, AYRES GOT A SEPARATION.

ol. E. D. Ayres Charged Her With Too The trial of the suit brought by Rebecca J. Ayres, M. D., of 806 Greene avenue, for a separation from Col. Edwin D. Ayres, on the ground of cruelty, was begun before Supreme Court or crueity, was begun before supreme Court Justice Jenks in Brooklyn yesterday. They were married on Dec. 29, 1899, and have one daughter, Maud. She is 21 years old and a teacher in the public schools. The plaintiff is more than fifty years old and the defendant is in the neighborhood of 60 years old.

"On Jan. 1, 1899," the plaintiff testified.

"Col. Ayres accused me falsely of being too intimate with J. E. Shuttleworth, 21 years old, who occasionally visited the house as a student. intimate with J. E. Shuttleworth, 21 years old, who occasionally visited the house as a student. He was being prepared for a liegents' examination by myself and my daughter. He took the young man's hat and threw it into the yard and threatened to eat the fiesh off our bones, and that he would drive nails in our coffins."

Mrs. Ayres's testimony was corroborated by her daughter and her mother and several of of her patients. The defendent denied the allegations, but put in no defence. Justice Jenks granted a separation.

3rt Sales and Exhibitions.

AMERICAN ART GALLERIES. MADISON SQUARE SOUTH, NEW YORK.

NOW ON VIEW DAY:
9 until 6.

SUNDAY:
2 until 6.

EVENING:
7:30 until 10.

SUNDAY:
2 until 6.

Notable Collection AMERICAN GARDENING.

American Paintings

W. T. Evans of this city,

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Small Boy Went Away With a Street Organ. The police sent out a general alarm yesterday for six-year-old Walter Dinan, who since Monday has been missing from his home at 307 West 147th street. He was last seen listening to a street organ and some of his playmates say they saw him go away with the organ. He wore a light-brown coat, black knickerbookers, a red sweater and a blue cap.

Business Motices.

Over 7.50 physicians continually using CARL H. Schullz's Waters in their families is guaranty of their PURITY and WHOLESOMENESS.

MARRIED KUS ER-FEIGENSPAN .- On Wednesday even.

ing, Jan. 24, 1 900, at the residence of the bride's mother, Newark, N. J., by the Rev. Dr. W. S. Crowe, Johanna C., eldest daughter of Mrs. Christian Feigenspan, to Rudolph Victor Ruser of Trenton, N. J. ORR-KEENAN .-- On Wednesday, Jan. 24, 1900,

at the Hotel Majestic, by the Rev. Father Mathew T. Taylor, as isted by the Rev. Father Thomas J. Keenan, Henry Steers Orr to Mary

DIED.

MASON.—On Wednesday, Jan. 24, 1900, Catherine Campbell, wife of Edmund T. Mason and daughter of T. C. and E G. Campbell Funeral services at her late residence, 1855 7th av., on Friday, Jan. 28, 1900, at 11 A. M.

MOTT.-On Wednesday, Jan. 24, 1900, Richard E. Mott, aged 5d years. Funeral services at his late residence, 307 West 47th st., Friday, Jan. 26, 1900, at 7 P. M. Interment private. Kindly omit flowers.

McVFIGH .- At her residence, 102 West Eightyninth st., on Monday afternoon, Jan. 22, 1900, in her 27th year, Maude Louise Phelps, daughter of Charles E. Phelps of Bay Shore, L. I., and wife of Warren B. MoVeigh.

The funeral took place on Tuesday at Hempeteed privately. WATTS .- Suddenly Monday morning, Jan. 22, 1900, at his residence, 1128 Bedford av., Brooks lyn, Dr. Alfred J. Watts, in the 74th year of his

Funeral services at his late residence, Thursday, Jan. 25, 1900, at 2 P. M. Interment private. WHITE.—On Tuesday, Jan. 28, 1800, at his gest-dence, 6 Mount Morris Park West, Andrew J.

Funeral from late residence, Thursday, Jan. 25, 1900, at 10 A. M., thence to All Saints' Church, 129th st. and Madison av, Relatives and friends are respectfully invited to attend. Interment

Calvary. HEAR RESIDON AS MINUS HOLD FROM MANAGEMENT AND MANAGEMENT AS MINUS HOLD FROM MANAGEMENT AND MANA